

The Cleveland Museum of Art Members Magazine

September/October 2017

CLEVELAND ART



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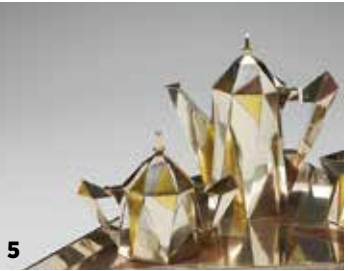
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FROM THE DIRECTOR

Dear Members,

As many of you may have heard recently, I have renewed my commitment to the Cleveland Museum of Art, the board having kindly offered to extend the term of my contract until the end of 2024. There is much that we hope to accomplish as an institution, as we build upon the achievements of our predecessors, and I am grateful for the opportunity. I look forward to working with all of you in the coming decade. I am thrilled with the quality of our team and am delighted to take this opportunity to introduce a number of new members of the staff who recently have joined us in key positions.

Heading up the Ingalls Library is Heather Saunders, who began in May. An experienced librarian, she is also a writer, teacher, and working artist. That same month, objects conservator Beth Edelstein arrived after more than a decade at the Metropolitan Museum of Art, New York, bringing particular expertise in art of Africa and the Americas. In June, Key Jo Lee began work as assistant director of academic outreach, coming from Yale University (where she is a doctoral candidate, graduating in December). The next month saw the arrival of Deidre McPherson as director of public programs. She has deep ties to the area's arts community, having previously served as curator of public programs at MOCA Cleveland. Melissa Higgins-Linder also joined the staff in July, as director of learning and engagement. She has held posts as project manager for a national research study on arts in education, director of education at the Akron Art Museum, and an art teacher in Akron's public schools. Finally, in August, Ugochukwu-Smooth C. Nzewi (who goes by Smooth) arrived as curator of African art. A native of Nigeria who has worked and developed exhibitions in the United States, Europe, and Africa, he is well known in the field, especially for projects juxtaposing historical objects with modern and contemporary art. Watch for future profiles of some of these new colleagues.

Last but not least, among all our fine upcoming programs, I would like to call your attention to a free public lecture by the longtime director of the Metropolitan Museum of Art, Philippe de Montebello. His talk is titled *The Multiple Lives of the Work of Art*; I urge you to attend.

Sincerely,

William M. Griswold
Director

**Chalk it into your
calendar** The annual Chalk
Festival is the weekend of
September 16–17.





Rodin—100 Years Sep 1, 2017–May 13, 2018, Betty T. and David M. Schneider Gallery. Joining a worldwide series of major Rodin projects unified under #Rodin100, the CMA marks the centennial of the artist’s death with a display of works from the museum’s permanent collection.

Made possible by the generous support of Anne H. Weil

The Jazz Age: American Style in the 1920s Sep 30, 2017–Jan 14, 2018, Kelvin and Eleanor Smith Foundation Exhibition Hall. After the First World War, the US became the leading marketplace for innovative architecture, interior design, decorative art, fashion, music, and film. *Jazz Age* is the first major museum exhibition to focus on American taste in art and design during the dynamic years of the 1920s and early 1930s.



Made possible by the generous support of **Dealer Tire, Jane and Doug Kern, Bill and Joyce Litzler**, Barbara Deisroth, Howard Hanna Real Estate, and Terry Kovel

Co-organized by the Cleveland Museum of Art and Cooper Hewitt, Smithsonian Design Museum, New York

Blues 1929. Archibald J. Motley Jr. (American, 1891–1981). Oil on canvas; 91.4 x 106.7 cm. Collection of Mara Motley, MD, and Valerie Gerrard Browne. © Valerie Gerrard Browne / Chicago History Museum / Bridgeman Images

Opulent Fashion in the Church Through Oct 1, Arlene M. and Arthur S. Holden Textile Gallery. In 1916 Jephtha Wade II, the museum’s visionary co-founder and president, along with his wife, Ellen Garretson Wade, donated most of these European vestments of the 1600s and 1700s.

Chaekgeori: Pleasure of Possessions in Korean Painted Screens Through Nov 5, Julia and Larry Pollock Focus Gallery. This international exhibition showcases a unique type of Korean still-life painting called *chaekgeori* (pronounced *check-oh-ree*) distinguished by striking illusionistic effects.

Co-organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from Joon-Li Kim and Robert Gudbranson

From Riches to Rags: American Photography in the Depression Through Dec 31, Mark Schwartz and Bettina Katz Photography Gallery. Masterworks from the museum’s collection illustrate photographers’ responses to the social upheaval and economic distress that characterized American life in the 1930s.

Gods and Heroes: Ancient Legends in Renaissance Art Aug 26–Dec 31, James and Hanna Bartlett Prints and Drawings Galleries. As Renaissance artists endeavored to emulate and surpass renowned ancient masters, they used antique sculpture and architecture as models in the portrayal of the human body, classical myths, and historical events.

Made possible by the Malcolm E. Kenney Special Exhibitions Endowment

Scott Olson, Jerry Birchfield, Liz Roberts and Henry Ross Sep 1–Dec 10, CMA at Transformer Station. Two solo exhibitions feature new work by northeast Ohio artists Scott Olson (Kent) and Jerry Birchfield (Cleveland), and the Columbus-based duo of Liz Roberts and Henry Ross offers a unique performance.

Beyond Angkor: Cambodian Sculpture from Banteay Chhmar Oct 14, 2017–Jan 7, 2018, Kelvin and Eleanor Smith Foundation Exhibition Gallery. This exhibition features an unprecedented loan from the National Museum of Cambodia: a wall section from the great royal temple at Banteay Chhmar, dating to the early 13th century. Complementing the loan are works from the museum’s renowned collection of Cambodian art.

Organized in cooperation with the Ministry of Culture and Fine Arts of the Government of the Kingdom of Cambodia

Reeds and Geese: Japanese Art from the Collection of George Gund III Through Sep 3, Kelvin and Eleanor Smith Foundation Exhibition Gallery. The Japanese art collection bequeathed to the museum by George Gund III is the basis of this exhibition of medieval Japanese ink paintings and ceramics related to tea culture.

Made possible in part by a grant from the George Gund Foundation

The Jazz Age

The 1920s brought a new rhythm to American style

EXHIBITION
The Jazz Age: American Style in the 1920s

September 30, 2017–January 14, 2018
Kelvin and Eleanor Smith Foundation Exhibition Hall

Co-organized by the Cleveland Museum of Art and Cooper Hewitt, Smithsonian Design Museum, New York

Member Preview Days
Thu/Sep 28, 12:00–5:00
Fri/Sep 29, 10:00–9:00

The decade of the twenties was a glorious age for art and design. As Europe emerged from the smoke and devastation of the First World War, American patronage and culture helped transform the marketplace at home and abroad. Talent and craftsmanship, urbanity and experimentation flowed back and forth across the Atlantic, with an influx of European designers immigrating to America and a rush of American creative talent traveling and studying abroad. Against a backdrop of traditional historicist styles, a new language of design came to define an era of innovation and modernity—the Jazz Age—that captured the pulse and rhythm of the American spirit.

The Jazz Age: American Style in the 1920s is the first major museum exhibition to focus on American taste in design during the exhilarating years of the 1920s and early 1930s. Exploring the impact

Stephen Harrison
Curator of Decorative Art and Design

of European influences, American life-style, artistic movements, and the role of technology, *Jazz Age* reveals a decade marked by sharp contrasts. New ideas began to challenge the supremacy of traditional revival styles, but dissatisfaction with the status quo did not occur overnight. Rather, this quest for change had been evolving steadily since the latter part of the 19th century when progressive efforts such as the Arts and Crafts, Art Nouveau, and Secessionist movements signaled a desire for a new vocabulary of design—one that responded to parallel efforts in social, political, and economic reform. The exhibition opens with works that feature new looks on familiar forms, providing updated, modern interpretations of older styles of decoration. Fashionable consumers were eased into modernity through an admiration for sophisticated French elegance, itself infused with Austro-German sen-



“Renards” (Foxes): Ten-Panel Screen

c. 1921–22. Armand-Albert Rateau (French, 1882–1938). Gilt and lacquered wood, patinated bronze; 330 x 50 cm. Musée des Arts décoratifs, Paris, 39952 A. Photo: Les Arts décoratifs, Paris / Jean Tholance, All Rights Reserved



Muse with Violin Screen (detail), 1930. Paul Fehér (Hungarian, 1898–1990), designer. Rose Iron Works (American, Cleveland, est. 1904). Wrought iron, brass; silver and gold plating; 156.2 x 156.2 cm. The Cleveland Museum of Art, On Loan from Rose Iron Works Collections, LLC. © Rose Iron Works Collections, LLC. Photo: Howard Agriesti

BUS TOUR

Cleveland Landmarks: Architecture of the Jazz Age Sat/Oct 14, 1:00–3:30. Ted Sande. Tours depart from and return to the CMA’s north entrance. Register by Fri/Oct 6. \$40, CMA members \$35.

JAZZ CAFÉ

Select Tue/Oct 3–Jan 9, noon, Ames Family Atrium. Live music. Schedule at clevelandart.org.

sibilities from before the First World War. Émile-Jacques Ruhlmann, Edgar Brandt, Armand-Albert Rateau, Jean Dunand, and Raoul Dufy were among those who produced extraordinary objects using lavish craftsmanship, exotic materials, and high technical skill, often invoking earlier French styles but with pared-down form. This trend influenced American manufacturers, especially in furniture, while silver and jewelry design forged an important connection between traditional techniques and new influences.

Next is a promenade of galleries exploring transatlantic connections that helped blend influences and cultures to create a seemingly smaller world. American artists, designers, and the fashionable elite were eager to travel to Paris after the war, especially to attend the 1925 International Exposition of Modern Decorative and Industrial Art (*Exposition internationale des Arts décoratifs et industriels modernes*) where various countries—though not the



Brooch c. 1920s. Oscar Heyman & Bros. (American, New York, est. 1912). Diamonds, platinum; 7.2 x 4.5 x 0.9 cm. Neil Lane Collection. Photo: Gary Kirchenbauer



Five-Piece Coffee and Tea Service 1929. George Christian Gebelein (American, b. Germany, 1878–1945), designer. Gebelein Silver-smiths (American, Boston, 1908–c. 1960). Silver, ebonized wood; tea kettle on stand: 14.5 x 24.5 x 15.6 cm; coffee pot: 25.2 x 25.2 cm; covered sugar bowl: h. 21 cm; creamer: 16 x 6.3 x 11.5 cm; teapot: 22.3 x 11.2 x 24 cm. Museum of Fine Arts, Boston, Anonymous Gift, 1986.778–782. Photo: © 2017 Museum of Fine Arts, Boston

United States—exhibited significant new designs. It was at this fair that the founder of Cleveland’s Rose Iron Works discovered the Hungarian-born metalwork designer Paul Fehér, who would later come to work for Rose and eventually design the magnificent screen that is a hallmark of their work and this exhibition. Trained designers arriving from Vienna, Berlin, and Eastern Europe brought to the United States new cultural influences and aesthetics, especially an interest in industrial design and the American skyscraper.

However, most American consumers living outside New York and Chicago still preferred recognizable, largely historicist decor. They equated “good taste” and social success with older European styles of design, a trend explored in a gallery showcasing some of the finest examples of these styles produced in America.

Early American colonial design found new respect with the opening of the American Wing at the Metropolitan Museum of Art (1924), the celebrations

Cubic Coffee Service

1927. Erik Magnussen (Danish, 1884–1961), designer. Gorham Manufacturing Company (American, Providence, RI, 1865–1967). Silver with gilding, ivory; 24.1 x 54.6 x 34 cm. Museum of Art, Rhode Island School of Design, The Gorham Collection, Gift of Textron Inc., 1991.126.488. Photo: Erik Gould, Courtesy of the Museum of Art, Rhode Island School of Design, Providence



surrounding the American Sesquicentennial (1926), and the restoration of colonial-era Williamsburg, Virginia (1926). Antiquing soon became a national pastime and, along with the purchase of historical reproductions, formed the cornerstone of traditional American decor. A new field of interior design emerged, dominated by professional women who helped pair old objects with sympathetic decor such as adaptations of historical wallpapers and fabrics.



Pair of Gates from the Chanin Building, New York City 1928. René Paul Chambellan (American,

1893–1955). Wrought iron, bronze; 189.2 x 114.3 x 11.4 cm (each). Cooper Hewitt, Smithsonian Design Muse-

um, Gift of Marcy Chanin, 1993-135-1, 2

Now able to vote and empowered as decision-makers, women cast off old social customs along with their corsets as the 1920s began to roar. A new ideal for the young modern woman emerged, dictating more revealing fashions and calling for colorful jewelry in exotic forms as well as accessories for cosmetics and cigarette smoking that lent additional glamour and adventure to liberated lifestyles. Fashionable people “stepped out” to nightclubs on both sides of the Atlantic to hear jazz music, which transformed traditional concert halls into dance halls and gave the era an exciting new pulse.

While simple shapes and minimalistic floral and figural decoration defined modernism in the first half of the 1920s, a more geometric style took hold in the latter half of the decade. These abstracted and often fragmented shapes were influenced by fine art movements such as Cubism and Dutch De Stijl (The Style), as well as architectural sources as diverse as the stepped shapes of ancient Mayan temples and the setback profile of soaring skyscrapers. By the end of the decade, reinvented form was as important to the designer as abstracted decoration. Extraordinary canvases by Piet Mondrian and Joseph Stella draw the visitor into a gallery signaling parallel motifs at work in rare examples of avant-garde late twenties design.

The exhibition concludes with the early 1930s, when the technological and stylistic innovations of the 1920s became widespread in America. As the Great Depression took hold, European and American designers partnered with industry to combine mass production and affordability with sophisticated forms that made use of tubular steel, rubber, plastics, and chrome. Revolutionary advancements in transportation were accompanied by new aerodynamic forms that emphasized speed. The popularity of this aesthetic naturally informed the look of both luxury goods and everyday objects, heralding a new age of machines. 🏠

Rodin—100 Years

Commemorating the centennial of the French master’s death

EXHIBITION

Rodin—100 Years

September 1, 2017–May 13, 2018

Betty T. and David M. Schneider Gallery (East Wing Glass Box, 218)

Made possible by the generous support of Anne H. Weil.



CLEVELAND MUSEUM OF ART ARCHIVES

DAVID BRICHFORD

The Thinker 1880, cast c. 1916. Auguste Rodin (French, 1840–1917). Bronze; 182.9 x 98.4 x 142.2 cm. Gift of Ralph King, 1917.42. Shown here on the museum’s south entrance steps during the 1928 dedication of the Fine Arts Garden.

Heroic Head of Pierre de Wissant, One of the Burghers of Calais 1886. Auguste Rodin. Plaster; 85 x 60.9 x 50.8 cm. Gift of Loïe Fuller, 1917.722

Widely regarded as the founder of modern sculpture, Auguste Rodin (1840–1917) remains one of the most consequential figures in the history of art. Inspired by great artists of the past, especially Michelangelo, he viewed the human form as the ideal vehicle for conveying inner emotion and complex symbolic thought. Through hollows and mounds, light and darkness, his muscular forms seem to vibrate with inner life. Rodin’s willingness to experiment, combined with his ability to convey both physical and psychological forces, revived sculpture from stale academic conventions and brought the medium to new heights.

As a participating member of *Centenaire Auguste Rodin*—an international series of installations, traveling exhibitions, and programs commemorating the centennial of the artist’s death—the CMA is sharing its magnificent Rodin collection with new audiences and scholars worldwide (see #rodin100.org). *Rodin—100 Years* highlights selections from the museum’s collection of more than 40 works by the French master. Of particular importance are sculptures acquired directly from the artist, including an exceptionally fine cast of *The Age of Bronze* and the monumental *Thinker* near the museum’s south

William H. Robinson
Senior Curator of
Modern Art

Julie Dansereau-Tackett
Doctoral Fellow,
Case Western Reserve
University

entrance. An accompanying exhibition publication reveals new information about the March 1970 bombing of *The Thinker*.

Thanks to the generosity of local collectors and benefactors, the museum acquired eight Rodin sculptures within a year of its opening in June 1916. By establishing contact with the artist during his lifetime, these civic-minded donors played a key role in laying the foundation for the museum’s distinguished collection of Rodin works, beginning with *The Thinker*. Initially installed in the rotunda in January 1917, several months later it moved to its permanent home near the south entrance steps. Mr. and Mrs. Ralph King of Cleveland acquired the work from the artist in 1916 and donated it to the museum the following year, along with a cast of the artist’s groundbreaking *Age of Bronze*. A prominent Cleveland businessman, Ralph King (1855–1926) was the president of Realty Investment Company and the largest holder of downtown Cleveland real estate at the turn of the century. He helped found the Print Club of Cleveland in 1919 and also served as the museum’s first curator of prints and drawings until 1921. Over time, King and his wife, Fannie, would donate nearly 900 objects to the museum.


Natural Backdrop The initial installation of the east wing glass box in 2008 featured Rodin sculptures, including *The Age of Bronze*. The exhibition *Rodin—100 Years* again takes advantage of this beautiful view.

The celebrated modern dancer Loïe Fuller (1862–1928) also played an important role in the collection’s early history. Born in Chicago, Fuller developed close relationships with prominent French artists while performing in Paris during the 1890s. After her dancing career ended, Fuller served as the unofficial agent for several French sculptors, including Rodin. In the summer of 1917, she traveled to Cleveland to raise money for the Red Cross and to deliver a lecture about Rodin at the museum. That same year she donated several Rodin sculptures, including the bronze *Jean d’Aire* and the large plaster *Heroic Head of Pierre de Wissant*. It was perhaps due to her influence that Rodin gifted to the museum his partial-figure sculpture *Fragment of a Leg*.

Emery May Holden Norweb (1885–1984), who beginning in 1962 served as the museum’s first female president of the board of trustees, presented her initial gift to the museum in 1917, a bronze cast of Rodin’s *Heroic Head of Pierre de Wissant*. Norweb became familiar with Rodin’s works while living in Paris, where she volunteered in ambulance service during the latter half of World War I. It was there she met her husband, Raymond Henry Norweb (1895–1983), a career diplomat in the US Foreign Service, then serving as secretary to the

American ambassador to France. Norweb continued to develop her passion for art while traveling with her husband through Europe, Latin America, and Asia. She played an important role in acquiring the Guelph Treasure, and also helped build the museum’s collections in Pre-Columbian art, Japanese and Chinese objects, 18th-century French ceramics, and rare coins.

Salmon P. Halle (1866–1949), co-founder of the Halle Brothers department store and director of the Mutual Building & Loan Company, was known for his generosity to Cleveland philanthropic enterprises. Salmon and his wife, Carrie Moss Halle, collected art extensively. Together with Ralph King, Halle was instrumental in founding the Print Club and building the museum’s print collection. In 1917 he made his first gift, *Embracing Children*, a marble sculpture purchased from Rodin. Carrie Halle later donated another Rodin marble, *The Fall of the Angels*, in memory of her husband.

These acts of civic generosity were just the beginning. Today, the museum’s Rodin collection includes sculptures, medals, prints, and drawings spanning the artist’s career, many closely related to his most celebrated projects, including *The Gates of Hell* and *The Burghers of Calais*. 



DAVID BRICHFORD

Gods and Heroes

Ancient legends found new life in Renaissance art

EXHIBITION
Gods and Heroes: Ancient Legends in Renaissance Art
August 26–December 31
James and Hanna Bartlett Prints and Drawings Galleries (101)

TALKS
Gods and Heroes Tue/Sep 5, noon; repeats Wed/Sep 13, 6:00. Meet in gallery 101. James Wehn
The Artist Is Here: Interpreting Signatures in Renaissance Prints Tue/Sep 12, noon. Meet in gallery 101. James Wehn

Venus Wounded by a Rose’s Thorn c. 1516. Marco Dente (Italian, c. 1486–1527), after Raphael (Italian, 1483–1520). Engraving; sheet: 26.1 x 16.8 cm. Dudley P. Allen Fund, 1930.581

Adam and Eve 1504. Albrecht Dürer (German, 1471–1528). Engraving; sheet: 25.2 x 19.4 cm. Dudley P. Allen Fund, 1944.473

In the history of European civilization, the term Renaissance describes a surge of interest in ancient Greek and Roman knowledge, literature, and art that occurred around 1400 to 1600. The Renaissance originated in Italy when scholars began reading and translating long-forgotten classical texts. The advent of the printing press in the mid-1400s helped spread these texts, which in turn influenced humanism, a larger philosophical movement that stressed the importance of individual expression, curiosity about the natural world, and an appreciation of worldly pleasures.

Around the same time, ancient sculptures and buildings were being rediscovered and excavated. Artists incorporated forms from ancient art and architecture into new sculptures, paintings, buildings, and decorative arts. Meanwhile, the development of the print, an invention capable of replicating hundreds of images from a single block or plate, helped disseminate knowledge of classical styles and my-

James Wehn
Andrew W. Mellon Curatorial Fellow and PhD Candidate, Case Western Reserve University

thology. *Gods and Heroes* focuses on this attraction to antiquity, bringing together a group of prints, drawings, and sculptures from the museum’s collection to explore how classical mythology, art, philosophy, and history inspired Renaissance artists and their patrons.

At the heart of the exhibition is a selection of works related to Greek and Roman mythology, which provided artists with a wealth of legendary characters and stories to depict *all’antica*—in the antique style. Marco Dente’s engraving *Venus Wounded by a Rose’s Thorn* alludes to *The Lament for Adonis* by the Greek poet Bion (active c. 100 BC). In the poem, Venus—distraught over the death of her lover Adonis—wanders barefoot in the woods, where she is injured by brambles. Although Bion implores Venus to “weep no longer in the thickets,” the poem does not describe this particular moment where Venus pauses to tend a wound. The imagined episode, designed by Raphael, was one of

The Triumph of Caesar: Caesar Triumphant
1593–99. Andrea Andreani (Italian, c. 1558–1610), after Andrea Mantegna (Italian, 1431–1506). Woodcut printed on silk, heightened by hand with gold; sheet: 37.6 x 37.3 cm. John L. Severance Fund, 1994.102



several scenes of Venus in the bathroom of Cardinal Bernardo Dovizi da Bibbiena’s apartments in the Vatican Palace. A scholar of classical antiquity and a patron of the arts, the cardinal personally chose the mildly erotic female nudes, a typical subject in bathroom decorations, even for clergymen.

Several works in the exhibition contain the forms of celebrated ancient sculptures. Renaissance artists aimed not merely to copy these statues, but to comprehend the underlying systems used by the ancient masters. In Albrecht Dürer’s engraving *Adam and Eve*, the German printmaker based Adam’s pose on the *Apollo Belvedere*, an ancient Roman sculpture discovered in Italy during the late 1400s. However, he constructed the idealized bodies of Adam and Eve using geometry and a mathematical system of

Renaissance royals throughout Europe identified themselves as the successors of ancient rulers such as Julius Caesar

proportion loosely derived from ancient models. For Dürer, who mostly depicted Christian subjects, the formulation of theoretically perfect human bodies was a pathway to comprehending the divine. The root of this idea lies in the ancient philosophy of Plato (c. 428–347 BC), who argued that the study of abstract concepts could reveal eternal truths. Dürer recognized that Adam and Eve, created in God’s image, were ideal subjects for exploring this theme. He represented them as he understood them in both artistic and theological terms: moments before eating the forbidden fruit of the Tree of Knowledge, the couple is still uncorrupted by sin and death, existing in a state of faultless beauty.

A highlight of the exhibition is Andrea Andreani’s *Triumph of Caesar*, a suite of nine chiaroscuro woodcuts presenting a triumphal procession of the renowned Roman general and consul Julius Caesar

Henri II, King of France, at the Age of 28 1547. Nicolo della Casa (French, active 1543–48). Engraving; sheet: 41.3 x 29.3 cm. In memory of Ralph King, gift of Mrs. Ralph King; Ralph T. Woods, Charles G. King; and Frances King Schafer, 1946.308

(100–44 BC). Each section of the continuous frieze shows elements of these pageants, including colossal statues, siege equipment, war trophies, elephants, and sacrificial bulls. In this installation, the final scene with Caesar in his chariot is a rare impression printed on dyed silk with hand-applied gold highlights. These luxurious materials evoke descriptions of Roman triumphs by the ancient chroniclers Plutarch (c. 45–120 AD) and Appian (c. 95–165 AD), who each wrote that the hero of honor wore purple robes decorated with gold.

Renaissance royals throughout Europe identified themselves as the successors of ancient rulers such as Julius Caesar, and it was common to compare Renaissance princes with these distinguished ancient leaders in laudatory speeches, literature, and art. In commemoration of Henri II’s coronation as king of France (r. 1547–59), Nicolo della Casa portrayed the monarch in an engraving as a valiant Roman general crowned with a laurel wreath. Nicolo’s carefully modeled portrait emulates an ancient relief sculpture, an illusion strengthened by off-white paper that recalls the quality of weathered marble. The muscular ceremonial armor, derived from antique imperial portraits and figures of Mars, the god of war, creates a powerful and timeless image of the French sovereign. Henri II is at once god and hero, the embodiment of ancient legend in Renaissance art.



Fashionable Mourners

A quartet of well-dressed figures from the Rijksmuseum pays a visit

INSTALLATION
Mourners from the Tomb of Isabella of Bourbon

September 26, 2017–February 4, 2018
Diann and Victor Scaravilli Gallery (109)

Cleveland’s four celebrated early 15th-century alabaster tomb mourners are part of a major exhibition this fall at the renowned Rijksmuseum in Amsterdam. In exchange, the CMA will exhibit four bronze mourners—traveling to North America for the first time—from the tomb of Isabella of Bourbon (1436–1465), attributed to Jan Borman the Younger and with casting attributed to Renier van Thienen. Isabella of Bourbon was the second wife of Charles the Bold, Duke of Burgundy (r. 1467–77); upon his death, their only child, Mary of Burgundy, became duchess (r. 1477–82). Two years earlier she had commissioned the best artists in Brussels to design and construct her mother’s tomb in Saint Michael’s Abbey in Antwerp. Vandals raided it during the Iconoclast Fury, or *Beeldenstorm* (roughly meaning “statue storm” in Dutch), of 1566, removing all of the mourning figures, angels, and coats-of-arms, and destroying the effigy’s hands in the process. Her face still bears scars from their

Amanda Mikolic
Curatorial Assistant

axes. In 1691 Amsterdam officials purchased 10 statues they believed represented various Netherlandish counts and countesses; not until 1951 was it discovered that they were some of the lost mourners from Isabella’s tomb. Burgundian tomb traditions began in 1381 with the building of an elaborate tomb for Philip the Bold, Duke of Burgundy (r. 1363–1404), and continued through the 16th century with tombs for subsequent dukes and their families. Their predominant feature was a procession of realistic mourning figures located beneath the effigy. Over time, these figures became less generic and more like portraits representing the deceased’s distinguished ancestors, such as those from Isabella’s tomb. Historical records reveal that 24 figures originally surrounded her effigy, themselves modeled after a tomb in Lille commissioned by Philip the Good. Eight of her surviving mourners are identical to those located in the Lille tomb.

Mourners from the Tomb of Isabella of Bourbon c. 1475–76. Attributed to Jan Borman the Younger (Netherlandish, active 1479–1520); casting attributed to Renier van Thienen (Flemish, active 1460–1541). Brass copper alloy; avg. h. 56 cm. On loan from the City of Amsterdam, BK-AM-33-B, I, D, F



Tomb of Louis of Mâle, Margaret of Brabant and Their Daughter Margaret of Flanders in Lille
Engraving from A.-L. Millin, *Antiquités Nationales*, vol. 5 (Paris, 1795)



Le Regime des Princes (detail), fol. 7, c. 1450. Bibliothèque Nationale de France, Fr. 126

The Burgundian court was known for its sumptuous attire, an outward indication of rank, wealth, and power; Isabella’s mourners wear the fashionable dress of the early 1400s. Based on historical records and the figures’ detailed, opulent costumes, a few of them can be identified. For example, Albert I, Duke of Bavaria (1336–1404), is depicted with the Order of Saint Anthony around his neck. He wears a *houppelande*, a voluminous garment with wide sleeves worn with a tight belt around the waist to create uniform, fluted pleats. Embellished with a fur collar, cuffs, and trim, it also features bag sleeves that he wears two ways: one hand occupies the larger sleeve opening, allowing the fabric to hang down; the other emerges from the traditional lower opening. Indicated by a pattern of finely engraved lines, a fur hat completes his fine ensemble, emulating the height of fashion, as also seen in Jan van Eyck’s renowned painting of Giovanni Arnolfini.

The other male figure wears a longer, more traditional *houppelande* with padded shoulders or *mahoîtres* popular in Burgundy in the mid-1400s. On his head is a *chaperon* with a *bourrelet* or ring-shaped turban with a trailing streamer. Favored by French and Burgundian courtiers as a sign of



The Presentation at the Temple (detail), c. 1440–50. Burgundy. Oil on wood. Musée des Beaux Arts, Dijon, acc. no. 3765



Portrait of Giovanni Arnolfini and His Wife 1434. c. 1390–1441). Oil on panel; 82.2 x 60 cm. The National Gallery, London, NG186

prosperity, those worn by nobility used more fabric to create a larger bourrelet. He also wears a long fur-lined robe with wide decorative fur-trimmed sleeves. The robe, belted tightly at the waist, features a long slit up the front that reveals his hosiery. The female attire is even more opulent. The excess fabric of one figure’s long *houppelande* pools onto the floor, a sign of wealth. She has a similarly long cloak fastened across her shoulders, the ends of which are held up over her arms, allowing her to stride forward. The simple hood placed over her braided hair features a trailing veil. The Burgundians were known for their love of jewelry; her cross-shaped pendant, likely made of gold, includes large semiprecious stones. Another lavishly dressed female with a partially shaved head wears a striking turban with rows of pearls that is held in place with a chin-cloth. A decorative brooch is the centerpiece of the headgear, much like the figure in a painting from Burgundy of about 1450. The mourner’s long outer garment is trimmed with fur, features wide sleeves, and is belted tightly above the waist. Her dress, although mostly hidden, bears wide fur cuffs and the pleats associated with a *houppelande*. Although little is known about Isabella of Bourbon’s life, her surviving tomb figures testify to the lavish lifestyle, power, and wealth of the Burgundian court. The lasting legacy of Burgundian memorial art cannot be exaggerated, and the opportunity to see these is not to be missed. 🏰

This Fall at Transformer Station

Two solo exhibitions and a unique performance feature Ohio artists



EXHIBITIONS
Scott Olson
Jerry Birchfield: Stagger When Seeing Visions
September 1–December 10, Transformer Station

PERFORMANCE
Death Knell A performance, installation, and audio piece by Liz Roberts and Henry Ross
Saturday, September 9, 2:00–5:00

Debris, leftovers, the aftermath of other efforts, materials only partially identifiable—like the scene after an accident or disaster, only too clean for that, too controlled. And not the kind of unidentifiable that happens in real life after the car crash or flood, not the kind with real loved ones and family. This is the kind that happens on a primetime drama—the kind where nothing graphic is ever shown or seen, nothing vulgar, and if it is, it is theatrical enough that we know it isn’t real, it couldn’t be, not like this. It is too clean because it is contained. We can see its edges, we can see where it ends.

This un-identification deals in senses, or things already known. Specificity without. . . . It doesn’t matter that we don’t have more, that we don’t know. Broken pieces of wood and dust and dirt don’t have much more to offer anyway. Here they are the filler, the stand-in, and the placeholder. They are the articulation of their representation, an acknowledgment of what they do now rather than what they used to be. To know more about their past is both pointless and beside the point.
—Jerry Birchfield

Jerry Birchfield (born 1985) lives and works in Cleveland.



Gesture is very important. It doesn’t have to be bombastic or incorporate your entire body. For me, it’s often my fingers or wrist resting on a bridge I’ve created above the painting. I’ve made some forms by gravity, dropping paint or flowing paint as I’ve worked on a flat surface. It’s organic or natural, a play between that and something more controlled or synthetic. I don’t think about it so much. It becomes an intuitive thing, a means to an end for achieving something else that may even undermine the formal aspects—the forms, figures, shapes.
More recently, and in small ways throughout, there have been subtle introductions of dimensionality or shadow or light—the optical mixing of paint through thin layers or the juxtaposition of dark and light. I think of that not as an inhabitable space, but rather something textural and shallow like the weave of a fabric. It’s still space, there’s dimensionality to that, but it’s not the most alluring or deceptive kind of space that draws you in.

—Scott Olson

Scott Olson (born 1976) lives and works in Kent.



The death knell of American industrialism manifests and mirrors its legacy, starting with a bang and gradually fading to nothing. *Death Knell* frames the codependency of process and product by showing a vehicle’s remains with documentation of its dismantling recorded on hundreds of contact microphones. Destruction encompasses the reversal of thousands of years of progress; it can be methodical, meditative, or aggressive.
Cars are explicitly bound to their relationship with organized labor. The vehicle’s make and model are inconsequential because all are complicit in decline through use—a car’s significance is contained in the reversal of its creation rather than in the car itself.
No future, no potential? An audio instruction manual for insurrection. The audio ends without sound, representing an opening wherein the people have the tools to create. It is they who possess the potential to alter context from within. The parts are there; they can be assembled differently.
—Liz Roberts and Henry Ross

Liz Roberts is an artist and a visiting full-time faculty member at the Columbus College of Art & Design. Henry Ross is a student-artist, writer, and musician. Both live in Columbus.

ArtLens Gallery at a Glance

Look closer, dive deeper, and engage with the museum's collection.



ArtLens Gallery, the successor to Gallery One, opened in June. Located at the north lobby entrance, ArtLens Gallery has four components—Studio, Exhibition, Wall, and App—that help you look closer, dive deeper, and have fun connecting with the museum's collection. Create your own original artwork in the Studio, engage with masterworks of art and touchscreen-free digital interactives in the Exhibition, and connect with the museum's world-renowned collection at the Wall. Use your ArtLens app to save the artworks and photos from your experience, and then map your visit throughout the museum.

Jane Alexander
Chief Information
Officer

At the ArtLens Wall visitors can browse all 4,300+ artworks on view in the museum. Dock the ArtLens App at the Wall

to save any on-view artwork, then use the app's responsive wayfinding to easily explore the museum.

ArtLens Exhibition highlights art in the foreground. Visitors first explore the featured selection of masterworks from across the museum's collection before diving deeper at the touch-free interactives. Here (left), visitors study Massimiliano Soldani's *Apollo and Daphne*. On the interactive in the background, the sculpture is magnified and rotating.



JOIN US

Come experience what everyone's talking about at MIX: Interact on September 8 and the Play Day celebration on September 10.



Games The six barrier-free interactive stations in ArtLens Exhibition feature games across four themes: Symbols, Composition, Purpose, and Gesture + Emotion. Here, two young visitors examine a Mughal helmet, while their dad tries it on to learn more about its purpose.



Gaze Tracker uses cutting-edge technology to seamlessly track where you look when observing an artwork for 15 seconds. See the path of your gaze, your first look, and your longest look, and compare with other visitors' gazes or learn more about the artwork's composition.



The ArtLens App (above) enhances your ArtLens Gallery experience. In the exhibition, seamlessly dock your phone with Bluetooth to save all artworks on view to your YOU section and all photos taken during game play to your camera roll. Use the responsive digital map to easily find the artworks you learned about here as you explore the rest of the museum.



ArtLens Studio While the concepts in the ArtLens Exhibition may be too advanced for younger visitors, in the ArtLens Studio the whole family can create their own masterworks of art, look closer at objects in the museum's collection, and be inspired to find them in the galleries.

The Beacon (right) at the ArtLens Gallery entrance uses whimsical stop-motion to display live visitor creations. After striking your pose or painting your portrait, see if you can find yourself on the Beacon!



Emily J. Peters

Meet the new curator of prints and drawings



HOWARD AGRESTI

Last spring Emily J. Peters joined the museum after a dozen years at the Museum of Art, Rhode Island School of Design, in Providence. She holds an MA and a PhD in art history from the University of California, Santa Barbara, and a BA from the University of Michigan. Here she shares thoughts about the commonalities and differences among media and the roles that prints and drawings can play in the overall museum experience.

Prints were the first form of visual mass communication in Europe. I’ve always seen parallels between early-modern prints and today’s advertising and graphic design in that both generally serve to communicate specific ideas to a wide audience. With current digital media, the idea of “mass” has become global as opposed to the 16th century when it meant reaching beyond the confines of Germany to Italy and France.

In the case of prints and drawings, unlike some digital processes, the artist’s hand is still relevant. Drawings provide direct access to the artist’s thought process and unique hand. In printmaking there is always a close correlation between technique and the final result—the artist’s planning and constant revisions create a kind of mystery that I enjoy uncovering

Emily J. Peters
Curator of Prints
and Drawings

for audiences. Both prints and drawings can reveal something about the social and political contexts of making; I am always drawn to this type of social history.

My first exhibition next winter, *Graphic Discontent: German Expressionism on Paper*, will focus on German Expressionist prints and drawings from about 1905 to about 1925. The art from this era is powerful and emotional, and the show will feature rarely seen important works from our unique and varied collection. In the coming years, I’m looking forward to working on exhibitions focusing on Northern European Mannerism, my field of expertise, as well as to collaborating with the Print Club of Cleveland for an exhibition honoring its 100th anniversary in 2019. Light-sensitive works on paper can be displayed only for short periods, so the need for constant rotation also provides an opportunity to make sure there’s always something fresh on view.

I enjoy looking at prints and drawings with artists, as each artist offers a different perspective. I recently visited Zygot Press and the Morgan Conservatory in Cleveland, and I look forward to meeting faculty members in printmaking and drawing at the Cleveland Institute of Art. This is a vibrant community with a lot of discourse. 🏠

PERFORMANCE

Lou Harrison Centennial

One of the most original composers America has ever produced, Lou Harrison (1917–2003) successfully integrated traditional musics of Asia into classical music of the West. Having developed a deep knowledge of and reverence for various traditions over his 85 years, Harrison created an enormous body of music that synthesizes the East and West in structure, harmony, and instrumentation. In celebration of the 100th anniversary of his birth, we present Harrison’s Concerto for Piano and Javanese Gamelan, featuring pianist Sarah Cahill and one of the composer’s own gamelans on loan from Harvard University, performed by Gamelan Galak Tika under the direction of Evan Ziporyn. As choreographer and Harrison’s longtime friend Mark Morris put it, “You either love Lou’s music, or you haven’t heard it yet.”

Thomas Welsh
Director of
Performing Arts



Lou Harrison Centennial Fri/Oct 20, 7:30, Gartner Auditorium. \$33–\$45, CMA members \$30–\$40.

Butler, Bernstein & the Hot 9 Wed/Oct 11, 7:30, Gartner Auditorium. In conjunction with *The Jazz Age*, we live up the joint with Butler, Bernstein & the Hot 9—a rip-roaring combo led by the remarkable pianist Henry Butler and the irrepressible trumpeter Steven Bernstein. With a nod to the Hot Five and Hot Seven bands of Louis Armstrong, the Hot 9 takes the early jazz of the 1920s as its starting point. \$43–\$59, CMA members \$38–\$53.

SQÜRL: Jim Jarmusch & Carter Logan Wed/Nov 1, 7:30, Gartner Auditorium. Acclaimed filmmaker Jim Jarmusch (electric guitar) and Carter Logan (drums) perform as SQÜRL, tonight offering scores for four silent films by Dada and Surrealist artist Man Ray. Followed by an onstage conversation with Jarmusch and Logan hosted by Reto Thüring, curator of contemporary art. \$26–\$35, CMA members \$22–\$30.



Chamber Music in the Galleries

The series of monthly chamber music concerts continues, featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. Outstanding conservatory musicians present mixed repertoire ranging from the familiar to unknown gems amid the museum’s collections for a unique and intimate experience—often featuring instruments from the museum’s keyboard collection. These early-evening, hour-long performances are a delightful after-work encounter or the start of a night out.

Performing arts supported by Medical Mutual and the Musart Society

MIX

MIX: Interact Fri/Sep 8, 6:00–10:00. Check out the new ArtLens Gallery, an intergenerational space designed for you to look closer, dive deeper, and have fun connecting with the museum’s collection.

MIX: 케이팝 (K-Pop) Fri/Oct 6, 6:00–10:00. Celebrate Korean K-pop music, dance, and more, and visit the focus exhibition *Chaekgeori: Pleasure of Possessions in Korean Painted Screens*. Sponsored by the Korea Foundation.

MIX is an 18-and-over event. \$10, \$15 at the door. CMA members free.

Sponsored by PNC and the Great Lakes Brewing Company. Additional support for September MIX from One University Circle.



Ji Aeri Sun/Nov 5, 2:00, Gartner Auditorium. In conjunction with the exhibition *Chaekgeori*, kagam virtuoso Ji Aeri performs an intimate concert of Korean music both traditional and contemporary. The kagam, a zither-like instrument with 12 strings, is related to the Japanese koto and the Chinese guzheng. This rare performance takes place on the closing day of the Korean screens exhibition. \$33–\$45, CMA members \$30–\$40.



Clockwise from left: Butler, Bernstein & the Hot 9; SQÜRL; and Ji Aeri



Painted in Light: The Korean Movie Screen

South Korean cinema is flourishing this century. In 2016 alone, 334 new Korean films were released, and more than half of the country’s domestic box office revenue came from homegrown (not Hollywood) product. The industry boasts a handful of prominent auteurs whose new works premiere regularly at the world’s most prestigious film festivals; many of these movies are subsequently released to theaters around the world.

In September, as a complement to the museum’s special exhibition of Korean painted screens, we present four major works—a thriller, a drama, a mystery, and an experimental comedy—by four of South Korea’s leading contemporary filmmakers: Park Chan-wook, Lee Chang-dong, Bong Joon Ho, and Hong Sang-soo. Park and Hong have proved so successful in their native country that they have been recruited to make movies in the West. One of Park’s Korean films, *Oldboy*, was also remade in Hollywood by Spike Lee. All four films we will show originally debuted at Cannes. (The prolific Hong had *two* brand-new features in this year’s festival.) In short, this series, supported by a grant from the Korea Foundation, is an essential introduction to one of the world’s most vital national cinemas.

John Ewing
Curator of Film

Oldboy Fri/Sep 1, 6:45. Sun/Sep 3, 1:30. Directed by Park Chan-wook. A Korean businessman is inexplicably kidnapped and held prisoner in a small hotel room for 15 years. When he finally gets out, he vows revenge. This stylish, outlandish melodrama (not for the squeamish) remains one of the most popular and influential Korean films of the 21st century. No one under 18 admitted! (South Korea, 2003, subtitles, 120 min.)

Poetry Sun/Sep 10, 1:30. Tue/Sep 12, 1:45. Directed by Lee Chang-dong. This award-winning drama focuses on a 66-year-old widow who is learning to write poetry while raising an unruly teenage grandson—and also dealing with the onset of Alzheimer’s. (2010, subtitles, 139 min.)



Mother Fri/Sep 15, 6:45. Sat/Sep 16, 1:30. Directed by Bong Joon Ho. This acclaimed film from the director of *Okja*, *Snowpiercer*, and *The Host* follows a devoted mother who sets out to prove that her developmentally disabled son did not commit a murder. (2009, subtitles, 129 min.)

The Day He Arrives Tue/Sep 26, 1:45. Fri/Sep 29, 7:00. Directed by Hong Sang-soo. A provincial film professor spends a three-day weekend in Seoul, but each day’s activities are so similar that he finds himself caught up in an endless loop of disappointment and failure. “A strange mixture of magic, mystery, rueful melodrama and dry comedy that’s like absolutely nothing else” —*Salon.com*. (2011, subtitles, b&w, 79 min.)

TOP
Oldboy Hold on tight

LEFT
Poetry Beyond words

First-Run Films

Exclusive engagements of six Cleveland premieres. Unless noted, each film \$10, CMA members \$7, shown in Morley Lecture Hall.

Restless Creature: Wendy Whelan Tue/Sep 5, 1:45. Fri/Sep 8, 7:00. Directed by Linda Saffire and Adam Schlesinger. Inspiring portrait of dancer Wendy Whelan, the prima ballerina at the New York City Ballet for over two decades, as she faces a career-threatening injury. (USA, 2016, 90 min.)



MANDEL JCC CLEVELAND JEWISH FILMFEST @ CMA Monsieur Mayonnaise Sun/Sep 17, 1:30. Directed by Trevor Graham. Veteran Aussie filmmaker and artist Philippe Mora almost creates a graphic novel before our eyes while relating his German-Jewish father’s extraordinary exploits in the French Resistance. Shown as part of the Mandel JCC Cleveland Jewish FilmFest. (Australia/Germany/France/USA, 2016, subtitles, 95 min.) Gartner Auditorium. *Special admission \$9, CMA members \$7.*

Marie Curie: The Courage of Knowledge Fri/Sep 22, 7:00. Sun/Sep 24, 1:30. Tue/Oct 10, 1:45. Directed by Marie Noëlle. With Karolina Gruszka. This film dramatizes pivotal years in the life of the Nobel Prize-winning physicist and chemist who challenged orthodoxy both as a female scientist and as a woman with an unconventional love life. “Lovely” —*NY Times*. (Poland/Germany/France, 2016, subtitles, 100 min.)

Mali Blues Fri/Oct 6, 7:00. Sun/Oct 8, 1:30. Directed by Lutz Gregor. Four Malian World Pop stars, including singer Fatoumata “Fatou” Diawara and Bassekou Kouyaté (who appeared at the CMA in 2011), perform in defiance of Islamic fundamentalists who seek to ban secular music and dance in Mali. “Performances of singular beauty, power, and invention” —*Village Voice*. (Germany/Mali, 2016, subtitles, 90 min.)



Silent Films from the Jazz Age

Recently restored 1920s silent classics from France, Germany, and the US. Shown in Morley Lecture Hall unless noted. Each program \$10, CMA members \$7.

Metropolis (2010 restoration) Sun/Oct 1, 1:30. Tue/Oct 3, 1:45. Directed by Fritz Lang. This visually staggering futuristic epic tells of a gleaming, wealthy modern city powered by subterranean laborers and machines. Silent with music track. (Germany, 1927, English intertitles, b&w, 148 min.) Gartner Auditorium.

Screenings co-sponsored by the United Labor Agency; card-carrying union members \$7.

DAVID DRAZIN ACCOMPANIES Enchantment Fri/Oct 13, 7:00. Directed by Robert G. Vignola. A millionaire’s spoiled daughter (Marion Davies) is whipped into shape by the actor playing Petruchio in a local production of *The Taming of the Shrew*. This



delightful silent comedy is best remembered today for its Art Deco production design by Joseph Urban. Chicago jazz pianist David Drazin provides live musical accompaniment. Preserved by the Library of Congress. (USA, 1921, 82 min.)

Speedy Fri/Oct 20, 7:00. Sun/Oct 22, 1:30. Directed by Ted Wilde. With Harold Lloyd. This ebullient silent comedy tells of an ardent baseball fan who tries to save the last horse-drawn trolley line in speed-obsessed 1920s New York City. (USA, 1928, 86 min.) Preceded at showtime by *Manhatta*, Charles Sheeler and Paul Strand’s silent “city symphony.” (USA, 1921, 12 min.)

L’Inhumaine (The Inhuman Woman) Sun/Oct 29, 1:30. Tue/Oct 31, 1:45. Directed by Marcel L’Herbier. Fernand Léger, René Lalique, and other French arts luminaries collaborated on this “miscellany of modern art” that follows a heartless opera singer and her many beaus. Shown with two different recorded music scores: the Alloy Orchestra’s on Sunday and percussionist Aidje Tafial’s on Tuesday. (France, 1924, English intertitles, 122 min.) Gartner Auditorium.

ABOVE LEFT
Nise: The Heart of Madness Art therapy

TOP
L’Inhumaine Modernist melodrama

LEFT
Enchantment Art Deco design

Lectures

THE ANNUAL DR. JOHN AND HELEN COLLIS LECTURE
The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century BC
Sun/Sep 24, 2:00. Dr. J. Michael Padgett, curator of ancient art at the Princeton University Art Museum, discusses new research. Free; reservations required. Reserve tickets through the ticket center or online at engage.clevelandart.org.

Contemporary Artists Lecture Series Check your e-news and clevelandart.org for details of a free lecture coming up this fall.

Cleveland Symposium Fri/Oct 27, 10:00–7:00. Recital Hall. The CWRU/CMA Joint Graduate Program in Art History and Museum Studies hosts its 43rd annual graduate symposium: *Ars et Scientia: Intersections of Science and the Visual Arts*. Dr. Kristina Kleutghen of Washington University in St. Louis is the keynote speaker. Free; no reservations required.

International Cleveland Community Day Sun/Oct 8, 11:00–4:00, Ames Family Atrium. Join us for this free, dynamic festival featuring more than 50 community groups and organizations that present their rich diversity through music, dance, and cultural displays. The day introduces the museum’s global art collection and demonstrates the continuity of world cultures beyond geographical and historical boundaries. For more information, call 216-707-2267 or visit clevelandart.org.



Talks and Tours

Tours are free; meet at the info desk unless noted.

Guided Tours 1:00 daily. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org).

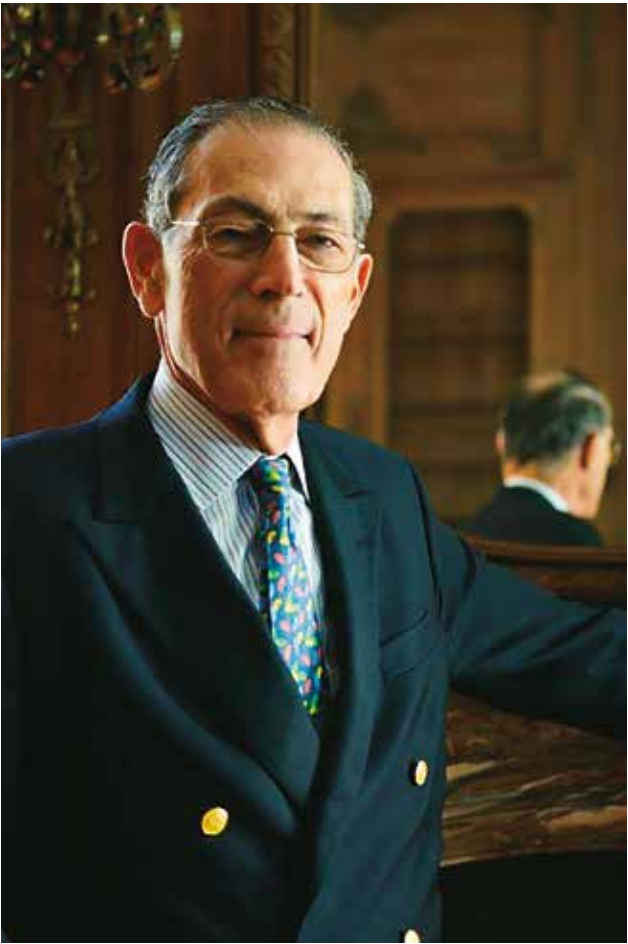
Exhibition Tours *The Jazz Age*, Tue/11:00, Sat & Sun/2:00, starting Oct 3. Exhibition ticket required. Additional tours may be added; check clevelandart.org.

Art in the Afternoon First Wed of every month, 1:15. For audiences with memory loss. Preregistration required; call 216-342-5582.

Gods and Heroes: Ancient Legends in Renaissance Art Tue/Sep 5, noon; repeats Wed/Sep 13, 6:00. Meet in gallery 101. Exhibition curator James Wehn explores ways Renaissance artists used ancient sculptures as models, portrayed and adapted Greek and Roman myths, and depicted Renaissance royals in the guise of ancient rulers.

The Artist Is Here: Interpreting Signatures in Renaissance Prints Tue/Sep 12, noon. Meet in gallery 101. Join *Gods and Heroes* curator James Wehn to learn about Renaissance printmaking, and look at several prints in which the artist’s signature plays a meaningful role in the interpretation of the image.

Cleveland Landmarks: Architecture of the Jazz Age Sat/Oct 14, 1:00–3:30. Join architectural historian Ted Sande for a ride around Cleveland as he explores the style of the 1920s. Tours depart from and return to the CMA’s north entrance. Register by Fri/Oct 6. \$40, CMA members \$35.



Philippe de Montebello: The Multiple Lives of the Work of Art

Director emeritus of the Metropolitan Museum of Art in New York, Philippe de Montebello was the longest-serving director in the museum’s history, from 1977 to 2008. During that time he oversaw not only a doubling of the Met’s physical space, but also the acquisition of key masterworks for its collection. Since his retirement, de Montebello has remained active as a teacher and author. His talk at the museum on Wednesday, September 20, at 5:30, examines how the changing contexts of works of art, as well as the changes in their appearance over time—often quite surprising—impact their meaning and thus our response. Few works appear to us as they were originally conceived, as they undergo many transformations in the course of their existence—from natural degradations to deliberate alterations, sometimes benign, often traumatic. Free; reservations required.

Stroller Tours

Second and third Wed of every month, 10:30–11:30. For parents and caregivers with a baby in tow. Adult/baby pair \$5; preregistration required. Limit 10 pairs. Meet at the info desk.

Sep 13 and 20 *Stolen Art*
Oct 11 and 18 *Mythical Creatures*
Nov 8 and 15 *A Feast for the Eyes*

CMA Baby

Four Tue, Sep 5–26, Oct 3–24, Nov 7–28, 10:30–11:00. Each class begins with baby-friendly stories and songs in the classroom and ends with a short stroll through the galleries. Advance registration required for each session. Adult/baby pair \$35, CMA members \$28. Limit nine pairs. Register now for September and October. Member registration for November begins September 1; nonmembers September 15.

Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. We’ll explore new topics each week. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Space is limited. Free; register through the ticket center.

Join In

Yoga at the Museum Third Sat, 11:00, North Court Lobby. This yoga class led by instructors from the Atma Center is accessible to all, regardless of age, body type, or fitness level. Please bring your own mat. \$16, CMA members \$12.

Sep 16 *Patterns*
Oct 21 *Traveling*

Meditation in the Galleries Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). Clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no experience required. \$5; preregistration required.

Art and Fiction Book Club Two Wed/Sep 13 & 20, 1:30–2:30. Take a look at the life of a Korean scholar with a tour of *Chaekgeori* and a discussion of *Encounter: A Novel of Nineteenth-Century Korea* by Moo-Sook Hahn. \$35, CMA members \$30.

Jazz Café Select Tue/Oct 3–Jan 9, noon, Ames Family Atrium. Enjoy the sounds of the Jazz Age with performances by local musicians. Check the schedule at clevelandart.org.

Fine Print Fair

The Print Club of Cleveland’s Fine Print Fair returns for its 33rd year from Thursday, September 14, to Sunday, September 17, in the Ames Family Atrium of the Cleveland Museum of Art. The Fine Print Fair is the Print Club of Cleveland’s annual benefit for the museum’s department of prints and drawings. Fourteen dealers will exhibit and sell fine prints, drawings, and photographs, from old masters to contemporary, appealing to collectors at all levels.

Opening-Night Benefit Preview
Thu/Sep 14, 6:00–9:00. \$100 (\$125 after Sep 1)

Fine Print Fair (free admission)
Fri/Sep 15, 11:00–6:00
Sat/Sep 16, 10:00–5:00
Sun/Sep 17, 10:00–5:00

With support from KeyBank



Visit www.printclubcleveland.org for more information.



Chalk Festival

Sat & Sun/Sep 16 & 17, 11:00–5:00. Enjoy chalk artists and free entertainment at the 28th annual Chalk Festival. Chalk your own pictures: large square and 24-color box of chalk, \$20 each; small square and 12-color box of chalk, \$10 each. Drop-in registration. Groups are requested to preregister. For more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Chalk Making and Street Painting Make chalk using an old world recipe with new world materials and practice professional techniques in these workshops.

Family Chalk Workshop (all ages) Sun/Sep 10, 2:00–4:30. Ages 5 and under: free with paying adult; ages 6–14: \$20/person with paying adult; ages 15 to adult: \$35/person; group/family: \$100 (up to 4 people, each additional person \$20).

Advanced Chalk Workshops (teens/adults) Wed/Sep 6 & 13, 6:30–8:30. \$75/person, \$250/group (up to 4 people, each additional person \$50).

For more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, see cma.org/communityarts.

Art Crew Characters based on objects in the museum’s permanent collection. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or email commartsinfo@clevelandart.org.

Studios for Children and Teens

Six Sat/Oct 14–Nov 18, 10:00–11:30 or 1:00–2:30.

Art for Parent and Child (age 3) Mornings only. Limit 12 pairs.

Mini-Masters: Line (ages 4–5)

Imagine That! (ages 5–6)

Art Adventures (ages 6–8)

Supersize It! (ages 8–10)

Start with the Basics (ages 10–12)

Teen Drawing Workshop (ages 13–17)

Fees and Registration Most classes \$90, CMA members \$75. Art for Parent and Child \$100, CMA members \$90. Member registration begins September 1, nonmembers September 16. Register through the ticket center.

WINTER CLASSES! Six Sat/Jan 20–Feb 24, 10:00–11:30 or 1:00–2:30.

Adult Studios

Learn from artists in informal studios with individual attention. Info: adultstudios@clevelandart.org. Supply lists available at the ticket center.

Painting for Beginners: Oil and Acrylic 8 Tue/Sep 12–Oct 31, 10:00–12:30. Instructor: Susan Gray Bé. \$195, CMA members \$150. Bring your own supplies or buy them from the instructor; oil kit \$80, acrylic kit \$70.

Introduction to Drawing 8 Tue/Sep 12–Oct 31, 1:00–3:30. Instructor: JoAnn Rencz. \$200, CMA members \$155. Bring your own or the CMA provides basic supplies.

Drawing in the Galleries 8 Wed/Sep 13–Nov 1, 10:00–12:30. Instructor: Susan Gray Bé. \$205, CMA members \$155. All supplies provided.

Drawing in the Galleries Evenings 8 Wed/Sep 13–Nov 1, 6:00–8:30. Instructor: Susan Gray Bé. \$205, CMA members \$155.

Introduction to Painting 8 Wed/Sep 13–Nov 1, 10:00–12:30. Instructor: Cliff Novak. \$195, CMA members \$150. Bring your own supplies.

Watercolor 8 Wed/Sep 13–Nov 1, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155. Paper provided. Materials discussed at first class.

Watercolor in the Evening 8 Wed/Sep 13–Nov 1, 6:00–8:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155. Paper provided. Materials discussed at first class.

Beginning Watercolor 8 Thu/Sep 14–Nov 2, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155. Paper provided. Materials discussed at first class.

Multimedia Abstract Art 8 Thu/Sep 14–Nov 2, 1:00–3:30. Instructor: JoAnn Rencz. \$195, CMA members \$150. Most supplies provided.

Composition in Oil 8 Fri/Sep 15–Nov 3, 10:00–12:30. Instructor: Susan Gray Bé. \$205, CMA members \$165; includes model fee. Bring your own supplies or buy for \$80.

Composition in Oil Evenings 8 Fri/Sep 15–Nov 3, 6:00–8:30. Instructor: Susan Gray Bé. \$205, CMA members \$155.

Printmaking 3 Sun/Sep 24–Oct 8, 1:00–3:30. Instructor: Cliff Novak. \$80, CMA members \$70; includes supply fee.

Gesture Drawing in the Atrium and Galleries 3 Sun/Oct 1–15, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85; includes model fee for one session. All supplies provided.

Chinese Painting for Experienced Students 4 Tue/Oct 24–Nov 14, 1:00–3:30. Instructor: Mitzi Lai. \$100, CMA members \$80. Bring your own supplies.

Drawing with Oil Pastels 4 Thu/Nov 9–Dec 7 (no class Nov 23), 1:00–3:30. Instructor: JoAnn Rencz. \$100, CMA members \$75. Watch for other mini-sessions in November.

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

My Very First Art Class

Four Fri/Sept 8–29, Oct 6–27, or Nov 3–Dec 1 (no class Nov 24), 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). For young children and their favorite grown-up. Play, exploration, and art making; new topics each class. Adult/child pair \$80, CMA members \$72; additional child \$24. Limit nine pairs.

Open Studio

Join us in our new Make Place every Sunday afternoon from 1:00 to 4:00 for drop-in art making. With a new art idea each week, there’s something to spark everyone’s creativity. Arrive by 3:30 so you will have plenty of time to make with us. You’ll find us on the classroom level of the museum. *No open studio on September 10 and November 12; join us in the atrium for Play Day at CMA instead.*

Family Game Night

Secret Spy Edition Fri/Oct 13, 5:30–8:00. Expect supersized games in the atrium and family-friendly competition with our Museum Mystery Quiz Show. Complete your spy training with a museum-wide gallery game. Solve our mysteries and you’ll be sure to go home with a prize! \$30 per family, \$25 CMA members (\$30 day of event). Register through the ticket center.

FOR TEACHERS

Workshop: Exploring American Art through Object-Based Learning Mon/Oct 9, 9:30–3:30. Info: heppley@clevelandart.org or cma.org/teach.

Subsidies A limited number of scholarships and subsidies are available for active learning experiences (contact Hajnal Eppley at 216-707-6811 or heppley@clevelandart.org), as well as distance learning and transportation (contact Diane Cizek 216-707-2468 or dcizek@clevelandart.org).

Play Day at CMA

Explore, play, create, and make memories with your family.

Sun/Sep 10, 11:00–4:00 *Explore!* Celebrate Grandparents Day and the opening of our Art Lens Gallery with special activities for grandparents and families.

Sun/Nov 12, 11:00–4:00 *Rhythm!* Check clevelandart.org for details.

Art Together Family Workshops

Art Together is about families making, sharing, and having fun together.

Papermaking Workshop Sun/Sep 17, 1:00–3:30. The exhibition *Chaekgeori* is our inspiration for creating handmade sheets of paper that make beautiful textured book covers. Each family member \$20, CMA members \$18.

Printmaking Workshop Sun/Oct 15, 1:00–3:30. Inspired by the rhythm and energy of the objects in *The Jazz Age*, families make their own musically inspired linocut prints. Each family member \$20, CMA members \$18.

Ceramics Workshop Sun/Nov 19, 1:00–3:30. Families make clay lanterns inspired by *Banteay Chhmar*. Fired works ready for pickup by December 15. Each family member \$20, CMA members \$18. Member registration begins September 1, nonmembers September 15.

TRC to Go—Professional Development Comes to You! For info on custom-designed professional development sessions, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). Latest information at cma.org/learn.

Art to Go Works of art from the Education Art Collection come to your site. Call 216-707-2467 or visit clevelandart.org.

Support provided by the Womens Council of the Cleveland Museum of Art, Eaton Charitable Fund, and Kent H. Smith Charitable Trust



Share Your Jazz Age-Inspired Style with #CMAJazzAge

What does the term Jazz Age evoke in your mind? Perhaps it conjures images of women in flapper dresses drinking gin rickeys and dancing the Charleston. Or maybe it’s an image of a Gatsby-esque character walking into a lavish home filled with Art Deco–style furniture. Whatever you imagine, there’s no denying that people have long been fascinated with America in the 1920s.

Northeast Ohio was a Jazz Age epicenter. Signs of this era are visible in historic Cleveland architecture and neighborhoods, and even found in your own homes, attics, and photo albums. To that end, we’d like to see exactly what “Jazz Age” means to you. As the CMA prepares to open *The Jazz Age: American Style in the 1920s*, please share images of your favorite 1920s-inspired design, decorative arts, and fashion by posting a photo on Facebook, Twitter, or Instagram, and use the tagging function to type in #CMAJazzAge.

Beginning September 20, search #CMAJazzAge to see behind-the-scenes images as we install the exhibition, and learn fun facts. When you visit the museum, be sure to snap a selfie with your favorite Jazz Age object, and share it with #CMAJazzAge to help spread the word!

Christopher Moore
Digital Communications
Manager



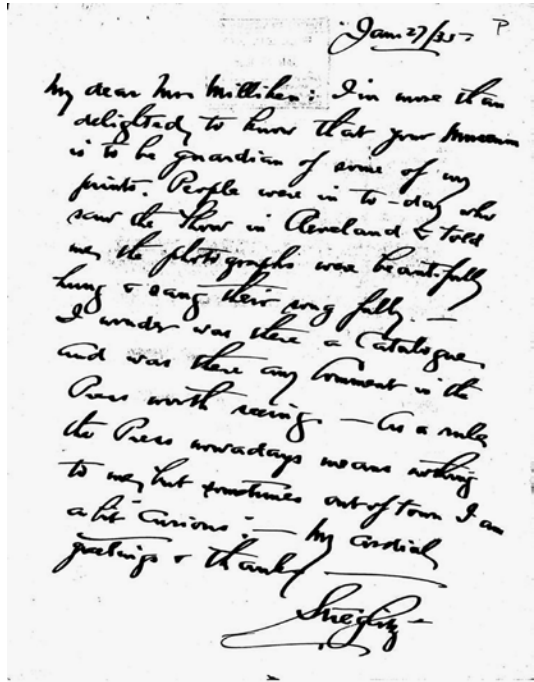
DAVID BRICHFORD

When Photography Joined the CMA Fine Art Collection

Although the museum held photography exhibitions as early as 1917, not until 1935 did photographic prints enter the fine art collection. Long an admirer of Alfred Stieglitz, museum director William Milliken featured 10 of the photographer’s works in a 1934 exhibition. Stieglitz offered them to the museum for \$2,000, suggesting that Clevelanders might donate funds for the purchase. His offer could not have come at a worse time. Recent bank failures had wiped out nearly 40 percent of the city’s wealth.

In a welcomed and unexpected turn of events, Cary Ross, a Stieglitz devotee from Knoxville, Tennessee, came forward with an offer to anonymously provide \$1,000 for the purchase. Believing that it would be better if Stieglitz thought the money had come from local benefactors, he encouraged the museum to make up the difference by persuading Clevelanders to donate small amounts toward the goal. Unfortunately, Milliken had little success. By the end of January 1935 such donations totaled only \$20.

Stieglitz accepted \$1,000 for six photographs and returned the \$20 to the museum. He also let Milliken keep the other four images on loan in anticipation that the rest of the money would be raised. Eager for the photographs to stay in Cleveland, Ross promised that if Stieglitz allowed them to remain on loan until the end of 1935, he would come up with the additional funds. Stieglitz agreed. Ross came through with another \$1,000, and Milliken was able to complete the purchase. Writing about Stieglitz in the March 1935 *Bulletin of the Cleveland Museum of Art*, Milliken described the images: “. . . in the almost commonplace there has been an intimation of the eternal.”



Leslie Cade
Director of Museum Archives



Chaekgeori Design

New in the museum store to complement *Chaekgeori: Pleasure of Possessions in Korean Painted Screens*, these products are based on the museum’s screen *Books and Scholars’ Accouterments*.

- Mug** \$12
 - Tote** \$24
 - Journal Set** \$12.95
- Also available (not shown):
- Bookmark** \$12
 - Scarf** \$40
 - Utility Case** \$12
- Members receive a 15% discount in the store every day!

Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

- Scott C. Mueller
- Mr. and Mrs. Stephen E. Myers
- Jane Baker Nord
- Mr. and Mrs. William J. O’Neill Jr.
- Jane and Jon Outcalt
- Julia and Larry Pollock
- Mrs. Alfred M. Rankin
- Mr. and Mrs. Alfred M. Rankin Jr.



GAME

Museum Riddles

Look closely. Each artwork holds the clue you need to solve the riddle. Stop by the atrium information desk for answers.

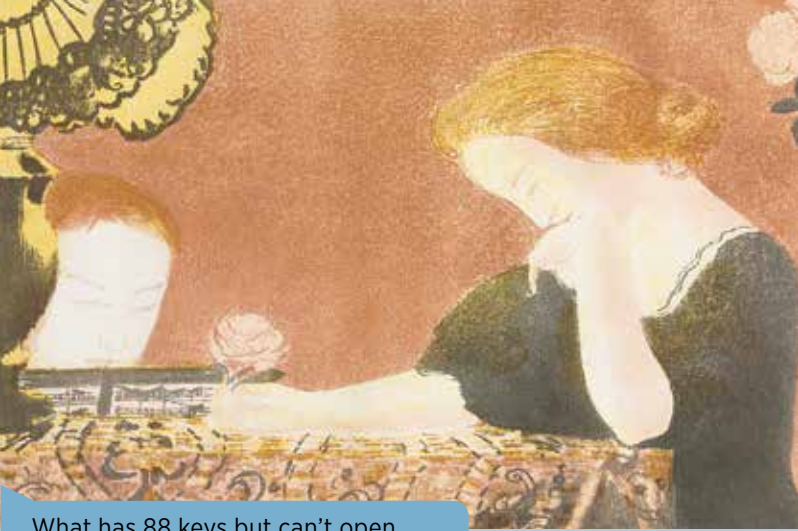


What can travel around the world while staying in a corner?

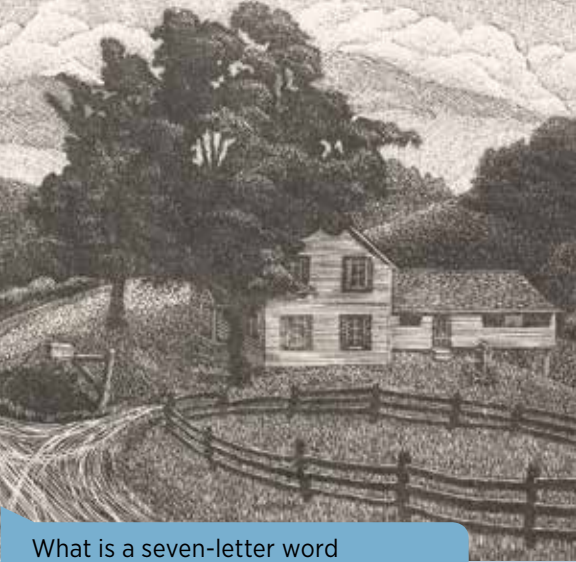


What has hands but cannot clap?

Hint: gallery 208



What has 88 keys but can’t open a single door?



What is a seven-letter word containing thousands of letters?



Feed me, I grow. Give me water, I die.

Hint: gallery 203a

New in the Galleries

GALLERY 226

The bounties of summer continue this fall in gallery 226, where our three Georgia O'Keeffe signature flower paintings have taken center stage. Beloved icons of American modernism, these works, rendered in distinctive close-up, are as much celebrations of nature as they are striking essays in abstract design. Interestingly, *White Flower*, which the museum purchased in 1930, was one of the first O'Keeffe floral subjects to be acquired by a public institution. Apparently, this was an honor the artist never forgot. Upon her death at the age of 99 in 1986, she honored the museum by bequeathing five paintings from various phases of her career, including *White Pansy*, a work that had long hung with pride-of-place in the living room of her home in Abiquiú, New Mexico. The museum's installation is rounded out with *Morning Glory with Black*, one of O'Keeffe's most stunningly stark compositions, which museum benefactor Leonard C. Hanna Jr. bought in 1928 and bequeathed to us 30 years later.

DAVID BRIGHTFORD

White Pansy 1927.

Georgia O'Keeffe (American, 1887–1986). Oil on canvas; 91.7 x 76.3 cm. Bequest of Georgia O'Keeffe, 1987.139. © The Cleveland Museum of Art

Morning Glory with Black 1926.

Georgia O'Keeffe. Oil on canvas; 91 x 75.5 cm. Bequest of Leonard C. Hanna Jr., 1958.42. © The Georgia O'Keeffe Foundation / Artists Rights Society (ARS), New York

White Flower 1929.

Georgia O'Keeffe. Oil on canvas; 76.2 x 91.5 cm. Hinman B. Hurlbut Collection, 2162.1930. © The Georgia O'Keeffe Foundation / Artists Rights Society (ARS), New York

FRONT COVER

Chrysanthemums (detail), 1925. Maison Henry Bertrand (French, Lyon, Est. mid-1800s). Silk, artificial gold thread; twill-based Jacquard weave; 310.1 x 108 cm. John L. Severance Fund, 2003.42. Design originated and copyright Maison Henry Bertrand